

# THE MUSICAL WORLD,

A WEEKLY RECORD OF

**Musical Science, Literature, and Intelligence.**

To know the cause why music was ordained;  
Was it not to refresh the mind of man,  
After his studies or his usual pain?  
Then give me leave to read philosophy,  
And, while I pause, serve in your harmony.

TAMING OF THE SHREW.

APRIL 8, 1836.

No. IV.

PRICE 3d.

[The writers of the LEADING ARTICLES are not answerable for any opinions expressed in the subsequent pages of "The Musical World."]

## CHARACTERISTICS OF BEETHOVEN.

BY HENRY JOHN GAUNTLETT.

(Continued from page 25.)

THE third series of the correspondence of the late Baron de Grimm contains the following very amusing letter from Diderot to his friend Madlle. Voland, which seems to us to afford so apt an illustration of the controversy in reference to the character of Beethoven's music, that we shall, perhaps, be pardoned its introduction here, as it appears translated in the Quarterly Review of October, 1813.—"About seven o'clock, the company sat down to cards, but M. le Roi, Grimm, the Abbé Galiani, and myself, preferred conversation. . . . The discourse between Grimm and M. le Roi turned on the genius which creates, and the method which disposes. Grimm detests method; it is, according to him, the pedantry of literature; those who can do nothing but methodise, might as well remain idle, and those who can receive instruction only from methodical arrangement, might as well remain ignorant.—But it is method which gives a subject its real value—and which also spoils it. Without method we should make no improvement—except by taking more trouble, and that would be all the better. They said many other things, which I shall not mention to you, and they might still have said many more, if the Abbé Galiani had not thus interrupted them:—

'My friends, I recollect a fable,—pray hear it; it will, perhaps, be rather long, but it will not tire you.—

'One day, in the depth of a forest, a cuckoo and a nightingale entered into a contest on the subject of singing. Each of them valued his own talent. What bird, says the cuckoo, is capable of a strain so easy—so simple—so natural—and so distinctly measured, as mine?

And what bird, says the nightingale, has one more sweet—more varied—more brilliant—more airy—and more tender, than I have?—I boast but few notes, says the cuckoo, but they have both weight and order, and the memory easily retains them.—I love singing, replied the nightingale, but I am always new. *I* charm the forest, but you sadden it. You are so attached to the lesson taught you by your mother, that *you* dare not venture a note which you have not learnt from her. As to myself, I acknowledge no master: I laugh at all rules; and it is when I infringe them most, that I am most admired. What comparison is there between your tedious method, and my happy deviations from it?

‘The cuckoo frequently endeavoured to interrupt him, but nightingales are for ever singing, and never listening, which is, indeed, somewhat their defect. Our songster, drawn on by his ideas, followed them with rapidity, without troubling himself about the answers of his rival. Nevertheless, after many sayings and countersayings, they agreed to refer the dispute to the judgment of a third animal. A good judge is not to be found without difficulty; and they flew about in every direction to seek one.

‘They were traversing a meadow, when they perceived an ass, particularly grave and solemn: from the creation of that species, none had ever worn such long ears. Good, said the cuckoo, when he saw him, how lucky we are! Our quarrel is a business of ears, there is our judge—made on purpose for us.

‘The ass was grazing—it never came into his head that he was one day to be a judge of music; but time works many prodigies. Our two birds humble themselves before him; compliment him on his gravity and his judgment; inform him of the subject of their dispute; and entreat him to hear and decide: but the ass, scarcely turning his head, and not losing a single mouthful, makes a sign to them with his ears that he is hungry, and does not to-day hold his court of justice. The birds continue to entreat,—the ass continues to graze. There were some trees on the borders of the meadow: well, says he, (after he had satisfied his appetite) do you go there, and I will come to you; you may sing while I digest; I will listen, and then give you my opinion. The birds take wing and perch themselves. The ass follows with the air and step of a chief-justice crossing the hall—he arrives, stretches himself on the ground, and says,—Begin; the court is attentive.

‘The cuckoo said; My lord, not a word of my reasoning is to be lost; consider well the character of my song, and above all, deign to observe the art and method of it: then, bridling his head, and clapping his wings, he sang,—*Cuckoo, cuckoo, cuckoo-cuckoo!* and having combined these notes in every possible manner, he was silent.

‘Then the nightingale, without any preamble, displays his voice,—soars in the boldest modulations—in strains the most new and uncom-

mon—in fine cadences, ad libitums—and notes held out to an astonishing length; sometimes the notes were heard to descend and murmur in the bottom of his throat, like the rivulet which loses itself among the pebbles; then again they rise and swell by degrees, till they fill the air and remain as if suspended in it; he was successively sweet, light, brilliant, and pathetic; but his song was not calculated to please every one. Led on by his enthusiasm, he would have sung to this day, but the ass, after having yawned fearfully several times, stopped him, and said:—I do not doubt but that what you have been singing is very fine, but I don't understand it; it appears to me out of the way, confused, and unconnected; you are, perhaps, more learned than your rival, but he is more methodical than you; and, for my part, I am for method.

“Then the Abbé, addressing himself to M. le Roi, and pointing to Grimm,—‘There, said he, is the nightingale, you are the cuckoo, and I am the ass who determines the cause in your favour.—Good night.’”

In forming a judgment on the later compositions of Beethoven, many, like the learned chief-justice in the fable, condemn what they profess, truly enough, to be unable to understand, with a degree of calm self-assurance that places their decision on a par with their intellect. Had the long-eared *arbiter elegantiarum* been qualified to discern the real merits of the songster's eloquent oration, he would have seen that it was quite as congruous and methodical, and rather more brilliant and varied, than that of his rival. In attempting a delineation of the characteristics of Beethoven, we have already stated that reference will be made to his later compositions, as being comparatively unknown, and on that account alone, not held in equal estimation with the earlier efforts of his genius. And although with this object in view, it is not sought to throw “perfume on the violet,” yet we feel assured, that if a more intimate acquaintance with his later productions did not effect an extension of his popularity, at all events it would not diminish one ray of that halo of glory which already invests his brow. Nor in the expression of this opinion is it intended to cast an invidious reflection on the present times. A century has elapsed ere the strength of Handel's genius, as displayed in his *chef-d'œuvre*, “the Israel in Egypt,” has been fully appreciated; and the probabilities are, that it will take a second to elevate to their proper rank and estimation in the art, the Motetts, Masses, Passions, and other magnificent vocal writings of Sebastian Bach, who went forward with his great contemporary Handel, *pari passu*; and was not one whit his inferior as a choral writer. The musical world has long since acknowledged this composer's indisputable claim to the title of the first of all writers for the organ and clavichord. In the portraiture of his subjects, in his felicitous discrimination, in his rejection of every trite and verbose expression, and in the exhibition of profound contrapuntal skill, he is unequalled. The introduction of a vocal composition of this author to the English public would be an honour to

be envied. Wesley has already secured the gratitude of the profession for his noble edition of the Studios.

We have before suggested that Beethoven is, in our opinion, the most sublime of musical writers. Dr. Crotch, in his published lectures, admits that Bach displayed more of this wondrous gift than Handel; and Wesley's opinion on the same point is well known. Burke and Sir Joshua Reynolds, have laid down the principles of sublimity, which Dr. Crotch has very cleverly applied to the science of music; and to arrive at this height of intellectual grandeur, may justly be deemed the greatest effort of the human mind. The principles of sublimity have been included in the terms vastness, incomprehensibility, infinity, immensity, simplicity, and its opposite intricacy.\* Our position is, that these characteristics are more fully developed in the compositions of Beethoven, than in those of any other writer. We are aware that the learned professor of Oxford, confines his specimens of the sublime in music within a narrow compass; and that, in his opinion, this perfection of the art has long since been on the decline. We think, however, the Doctor virtually surrenders his inference, in his remarks on the writings of Purcel, Bach, and Handel. He also justly observes,—“Raffaële's cartoons are simply sublime; Martin's ‘Belshazzer's Feast,’ is a specimen of sublime intricacy.” And again—“Bach was the Michael Angelo of the art, as Handel was the Raffaële, who was generally acknowledged to be the greatest of painters, on account of his excellence in many styles, although Sir Joshua Reynolds seemed inclined to prefer Michael Angelo on account of his sublimity.”

In placing Beethoven before Bach as a sublime writer, it is not with the most remote wish to depreciate the splendid conceptions of Purcel, Handel, Haydn, or Mozart; each of whom was distinguished by individual excellencies; and who, although generally inferior to Bach, and the subject of our notice, in passages of sublimity, afford many examples of this rare acquirement. Dr. Johnson† has remarked—“Sublimity is produced by aggregation, and littleness by dispersion.” Perhaps no finer example of aggregation of ideas in musical composition could be selected, than Beethoven's mass for eight voices—(Op. 123.) next to which may be classed the six Motetts, and the *Passione*, or *Messiah*, of Bach—and Handel's “Israel in Egypt.” In this country, Handel is usually considered as the most sublime of writers, because his choral works have been performed by larger vocal masses, and with more orchestral power, than those of Purcel, Bach, or Beethoven. Take, however, a single idea from one of Beethoven's compositions, and analyze it. It will be found to be intrinsically not *less sublime*, as a profound emanation of intense thought and extraordinary genius, if heard with but one voice and instrument to each part; although the

\* Vide, Burke on “The Sublime,” and Crotch's Musical Lectures.

† Life of Cowley.

adventitious circumstance of its performance by an immense body of chorus and instrumentalists, would of course add to its effect, and apparently to its sublimity.

A very interesting analogy might be instituted, between the works of Bach and Beethoven, both of whom wrote under the *æstus* of inspiration, and suffered under the misfortune of not hearing their compositions performed, the one from the incapacity of the age he lived in to appreciate them—and the other from the calamity of incurable deafness, with which he was afflicted during the last thirty years of his existence. The latter, it is probable, occasionally retaliated the opposition and ignorant scorn with which he was assailed by some of his contemporaries, by writing purposely to astonish and confound their notions of the limits of the art; and if he was honoured with their reluctant praise, we can imagine him, like Johnson, to have exclaimed with good humoured contempt,—“Bless me! have I *written* anything you can understand?” At the rehearsal of his *sinfonia* in F, he was, indeed, apprized that a composer of the day had said a particular passage was wrong: to which he merely replied—“Aye, that’s what I thought he would say.”

The rigid adherents to the theory which the Oxford Professor of music has endeavoured to establish, might dispute the propriety of designating Beethoven’s style as sublime. We admit that the vast, the intricate or obscure, the incomprehensible, the awful, and the terrific, are traits of genuine sublimity; that where emotions of admiration, wonder, doubt, awe, veneration, and terror, affect the mind, the composition which excites them must partake of the sublime; and that to a certain extent these feelings are produced from a consideration of the mental labour employed in its production, and the capacities applied to its comprehension and enjoyment. But why, on the strength of these premises, it should be inferred that “very slow notes belong to sublimity, and very rapid ones to ornament; that church music is on the decline, and therefore sublimity in the art,” we are at loss to imagine. Every real lover of music must venerate the writings of Josquin de Perez, Tye, Tallis, Palestrina, Weelkes, Wilbye, Bird, Gibbons, Wise, Blow, Purcell, Clarke, Croft, and others; and fully concur in the opinion that although “improvements have been made in the contexture of the score, in the flow of melody, in the accentuation and expression of the words, in the beauty of the solo, and the delicacy of the accompaniment,” that these are not of themselves indications of the sublime. But if, as we contend, the composers enumerated, raise in the mind in a less degree the emotions peculiar to the contemplation of the sublime, than are excited by the compositions of Bach, Handel, Boyce, Graun, Gluck, Battishill, Mozart, Beethoven, Cherubini, and the latter works of Spohr, the conclusion arrived at appears to us untenable. We do not include such writers as Fasch, Pergolesi, W. F. Bach and his brothers, Jomelli, Pfeffel, Haydn, Woelf, Kozeluch, Paër, Vogel, We-

ber, Hummel, and many others; for although the beautiful and picturesque abound in their works, they are rarely characterized by sublimity. The sublime is produced by simple combinations, such as are found in "Moses and the Children of Israel," "For unto us a child is born," and the "Hallelujah" choruses of Handel. It also results in a higher degree from such consummate skill in counterpoint as distinguishes the "Amen" chorus of the *Messiah*, "Blest be the hand," in *Theodora*, "Plead thy just cause," and "See the proud chief" of *Deborah*; with many other choruses of Handel. The finest specimen of this species of the sublime is the "Aus tiefer noth," a six-part fugue by Sebastian Bach, on the same corale as Handel has used in the chorus "Let thy dark servant," in *Samson*. It sounds on the ear like the work of a disembodied spirit. But the highest order of the sublime is found in those compositions which disclose the greatest development of thought and imagination in the use of the most profound modulations, or remote dissonances. To instance a few examples:—the "Crucifixus" in E minor from the Missa in D by Sebastian Bach, and the first movement of his fourth mottett: "He sent a thick darkness," and "The people shall hear," from the *Israel in Egypt*; and the scena, "Deeper and deeper still," from *Jephtha*: the "Ne pulvis," of Mozart; and the last interview between the Statue and Don Juan, which appears in the finale of his opera of that name: the storm scene in the pastoral symphony; the first movement in the sinfonia in D minor, characteristic of the passion of joy; and the "Credo of the Missa in D, by Beethoven: the first movement of the sinfonia, "Die Weihe der Töne;" and the chorus, "Destroyed is Babylon;" and the finales to the first acts of the operas of *Faust*, and *Azor and Zemire*, by Spohr: the chorus, "The ransomed of the Lord," which concludes the anthem written by the Exeter Wesley for the Gresham prize, which, we need hardly say, was unsuccessful. These compositions display the right use of dissonances, combined with the most extensive and accurate knowledge of counterpoint; are the result of great mental labour, and superior powers; and the imagination evinced in their conception is of a far higher order than that which gives birth to musical forms consisting simply of concords, or that required for the mere exercise of fugal imitations. Whenever (as Forkel well observes) Bach, Handel, Mozart, or Beethoven, appear desirous of affecting the mind with a feeling of the sublime, they resort to all that is profound and mysterious in the art.

We have somewhat departed from the direct consideration of the "Characteristics" of our subject; but in continuing the notice, it is intended, after making a few remarks upon the general construction of Beethoven's compositions, to pursue the different features of his style, with the insertion of a few examples to render them more easily intelligible.

(To be continued.)

## CONCERTS.

**MR. HENRY J. BANISTER'S CONCERT.**—If any thing could convince us that a contemporary had ventured a rash judgment, when he spoke disparagingly of Onslow's quintett writing, the one that we heard performed on Tuesday evening, in A minor, (op. 34) would have been sufficient. It is a delightful composition throughout: all the subjects are proposed, taken up at intervals, and followed out, with a scientific and (if the term may be applied to music) logical precision. The Andante is especially charming, with a sweet, flowing melody; and towards the close a passage occurs of the ascending scale, which commences with the double bass, imitated by the other instruments, that is as agreeably as it is ingeniously treated. This movement was played with pure and delicate expression by Messrs. Blagrove, Dando, the two Banisters, and Howell; the last indeed attracted particular attention by the careful and pointed manner with which he distinguished the gradations of light and shade, in the several recurrences to the motivo. Mrs. Shaw sang, with correct taste and feeling, the little Cavatina, "Paga fui," from Winter's *Proserpina*; but we fancied, from a huskiness in the quality of her tones, that she was partially affected by cold. Corelli's Trio in F major, No. 7, in the fourth book, was encored throughout, as it deserved to be, both for its own integral merits, and for the admirable manner in which it was played by Messrs. H. J. Banister, Phillips, and Howell. Himmel's charming song of "Yarico to her lover," received full justice from Mr. Hobbs, whose pure tone and style, in singing ballads that require pathetic expression, are almost unequalled. Mozart's fine Quartett in F major, with its tricky finale, expressing at once an unbounded yet withal the most graceful hilarity, closed the First Act. The Second Act comprised Beethoven's Grand Trio in B flat major (op. 97); Haydn's Canzonet, "She never told her love;" and Mendelssohn's Otet in E flat major. (op. 20)

These Quartett Concerts are every way gratifying to us. First, for themselves; and secondly, because they afford full proof of the progress that classical composition has made, and is making, in England. Mr. Banister had a good audience, in all senses of the term—numerous, attentive, and gratified.

**MISS K. ROBSON and MR. WILLMAN'S Concert** took place at the Hanover Square Rooms on Wednesday evening. We arrived at the point of time when Madame Coleoni was singing an air by Rossini. The circumstance struck us that the task of executing those florid passages is not so difficult a one with the Italians, seeing that the generality uniformly make them *ad libitum*; and this was the case in the present instance, with the lady in question. Madame Dulcken played a fantasia by Kalkbrenner, on a subject from the *Sonnambula*. It is not sufficient to say of this lady's performance that it is all but the perfection of brilliancy and neatness in execution, and that her left hand is equally powerful and true with her right; but, one of the most excellent qualities in her playing is, the accuracy and precision of her time. Mr. Wilman introduced upon the present occasion his new instrument, the bass-clarone, upon which he accompanied Mrs. Shaw in an air written expressly for it by the Chevalier Neukomm, entitled "Make haste, O God." The upper tones of the instrument partake somewhat of the character of the bassoon: it is the lower ones that are like the deep notes of the clarionett. The composition itself, we think, excellently adapted for a bass voice; perhaps more so, than for an alto. Mrs. Shaw, took great pains with this air; and indeed we think it due to the lady, to notice this improvement in her manner of singing, which a year or two back was remarkable for indifference, or what the French term "Sans gêne." An air by Mr. Barnett, "Now turn from Earth," with a horn obligato, was well performed by Miss Masson and Mr Platt. The composition itself is very pretty, and the accompanist, executed some very difficult



passages upon his instrument, with neatness and precision. That extraordinary young veteran, Braham, sang, and with undiminished vigour and excellence, Pepusch's cantata of Alexis. In voice and person both, he positively appears to be as young as ever; and if in the former qualification he had at all failed, the composition he selected would have betrayed him, for he is frequently left wholly unaccompanied. He is indeed, in every respect, a marvellous singer. The first part closed with a concertante by the Chevalier Neukomm for the flute, oboe, clarionett, trumpet, bassoon, and double-bass, played by Messrs. Nicholson, Cooke, Wilman, Platt, Harper, Baumann, and Dragonetti, in which we perceived that the only stringed instrument engaged, was not in tune with the wind, an accident in all probability arising from the well-known effect that the heated atmosphere of a concert-room will produce upon wind instruments, particularly those blown with the reed. The piece was nevertheless finely performed.

The overture to 'Guillaume Tell,' which opened the second part, narrowly escaped an encore—a fortunate result, for the concert was very long, and the fashion of encoring overtures is so fast merging into a habit, that we may hereafter be cursed with a repetition of the 'Tancredi;' from which, heaven deliver us! The scena from 'Der Freischütz,' "Softly sighs the voice of evening," was taken too slow in both movements, by Miss Rainforth; so much so indeed, as to drag. The quality of this lady's voice is very delightful, more especially in the upper part, and this is excellent. She also sings well in tune. We hear that she is coming out at Drury Lane, and cannot avoid expressing regret at the intelligence; for as she appears to be but young, the wear and tear of a theatrical season will go hard to injure an organ that we suppose to be not fully developed. With farther and careful tuition, she gives ample promise of becoming a valuable dramatic singer. In Jackson's duett, "Love in thine eyes," Mr. Parry allowed the soprano, Mrs. Seguin, to predominate. He should give his audience, some evening, (he may reserve it for his benefit) an imitation of Lablache. The reader may smile; but we happen to know that it is not merely an imitation as to style and manner, but that he can lift up his voice to a laughable *sforzando*. A concertante for flute and clarionett, by Bochsa, performed by Messrs. Nicholson and Wilman, was warmly applauded. An air by Klose, "The warrior," sung by Miss Robson, with a trumpet obligato, was a perfect wonder in the hands of Mr. Harper, who executed some passages of immense difficulty, from their awkward position for the instrument. Mr. Balfé was encored in a ballad of his own composition, and which bids fair to become a favourite with the young ladies; principally on account of the words, which are pretty, and were distinctly heard; one of the chief excellencies in this musical declaimer. The composition, like the most of this gentlemen's that we have heard, was not distinguished by originality of thought. The treat of the evening as to performance, at least in our estimation, was a fantasia by Bochsa, (probably Bochsa Père, who was a clarionett player) for that very lovely instrument, the corno bassetto. The subject was the old and well-known air, "Cease your funning." Mr. Wilman's tone, execution, feeling, and expression, were perfectly satisfactory. We never expect to hear them surpassed—and we can very contentedly wait for that event. His power too in sustaining his breath is very extraordinary. We were much pleased to notice the numerous attendance at the benefit of one of the most deserving favourites in the profession.

One word at parting to the ladies. We have observed that certain individuals (who shall on this occasion be nameless), when they are preparing to sing an air, accompanied obligato by the most eminent master of the instrument, uniformly appropriate to themselves the applause which welcomes their *preparation for performance*. The acknowledging curtesy, we would charitably interpret into a curtesy *by proxy*—for companion and self. If so—so far good; if however, they conceive they are intended to be the exclusive recipients of



the approbation, they are as deceived as they are egotistical and presumptuous. The old Italian audiences would have quickly left them without misapprehension by naming at once the object whom they delighted peculiarly to honour.

MADAME BONNIAS's at the Argyle Rooms, and the 4th CLASSICAL INSTRUMENTAL CONCERT at the Horn Tavern, Doctors' Commons, took place on the same evening with Mr. Wilman's.

CLASSICAL CHAMBER CONCERTS.—The second concert of the Third Series was given last evening. Room unfortunately fails us to express in fit terms the gratification we received at the performance. Suffice to say, that great as was the playing, we never were so perfectly delighted with that of Mr. Mori, as upon this occasion. The last piece of the evening was the famous posthumous Quartett of Beethoven, which ends with the "Song of thanksgiving to God for convalescence." Profound as is our admiration of Beethoven's genius, we never felt so strongly the full force of the spirit of poetry entering the very marrow of his soul, as in that astonishing movement. In the language of counterpoint, it is the subdued, yet yearning effusion of a heart prostrate, grateful, and adoring. It is one of the most appealing homilies that the mind of man ever poured forth.

LIVERPOOL.—Mr. G. Holden's grand 'Oratorio' took place on Tuesday, March 29, at the Theatre Royal. Principal singers: Miss Betts, Miss Hardman; Messrs. Machin, Pearsall and Walton. The selection was from the works of Handel, Haydn, Mozart, Spohr, Sneider, &c. with Beethoven's Pastoral Symphony. The performance was well received by an overflowing audience. 'The Oratorio' was led by Mr. Aldridge, and conducted by Mr. G. Holden (sub-conductor of the Liverpool Festival).—*From a Correspondent.*

COUNTER-TENORS.—We give the following remarks as we received them, without any comment of our own, save merely thanking the writer for his good opinion of our impartiality:

"SIR,—I am much pleased with the *Musical World*—I mean your publication, and not the musical world in general; for you deliver your opinion in a manly, and I may say gentlemanly manner, and with a degree of impartiality and firmness, that must gain for you many friends. Permit me to draw your attention to the situation in which myself and a few others, who have the misfortune of being denominated "counter-tenor singers," are placed, by the introduction of female *contraltos* at most of the festivals and concerts, instead of the legitimate *altos*: for instance, not one of us is engaged at the forthcoming festival at Exeter Hall—as in many of the barbarous countries, the work of the men is to be done by the women.

"Permit me to pass one civil question. What will become of the beautiful glees which are sung at the various clubs in London, if we poor devils are merely to hold forth there *gratuitously*, and be excluded from every other place where a little remuneration may be received? Can it be expected that we will continue to chant in *lofty* strains, for the gratification of those who suffer us to sink into *deep* distress, for want of employment in our calling? Do, Mr. Musical World, draw the attention of the public to our degraded situation, and I should consider you as "telling good tidings" to "those who are despaired."

"Yours respectfully,

"A in ALT."

#### REVIEW OF MUSIC.

"To fretful love sing lullaby." Song, written by R. Power, Esq. composed by Maestro Vaccaj. The Poetry adapted by H. J. St. Ledger, Esq. BOOSEY. A PRETTY melody, wanting more variety in the accompaniment, which is drumming and common-place. The first part of the phrase to the first bar of

the third stave, is somewhat bald in construction, and sounds harshly and incomplete—it requires an appoggiatura. The second part of the song is considerably the better.

*"Music from shore."* For two Voices; the Words written by Mrs. Hemans, the Music composed by J. Lodge, Esq. MILLS.

A very musician-like composition, variously and appropriately accompanied. It is set for a soprano and contralto, and within the ordinary compass of each voice. The modulations are wholly devoid of pedantic ostentation, yet skilful; an elegant instance of which occurs at page 3. If Mr. Lodge be an amateur musician, he is fit to stand in the presence of many a good professor. This is altogether a charming duet.

*"O Jesu, pastor bonus."* Offertorium, Soprano, with Organ or Piano-forte Accompaniment, composed by C. Guynemer. NOVELLO.

A composition calculated entirely for a singer of first-rate accomplishment. Graceful, and even elegant, in construction; somewhat florid in character; and requiring a more than ordinary compass of voice. The accompaniment is studded with rich harmonies, yet within the execution of a tolerably advanced performer. It is due to Mr. Guynemer to compliment him upon being a refined as well as scientific musician.

*"The Wreck Bark."* The Poetry by C. J. Jefferys, Esq. the Music by Edward J. Loder. MASON.

A remarkably bold and characteristic song, and treated throughout with high, musician-like feeling. At page 3, upon the words, "A shriek of wild despair," a fine progression of chords occurs in the accompaniment; and again in the succeeding phrase, "Down, down she goes!" &c. The last movement is extremely beautiful and expressive, especially at the words, "The sea grows calm as yon infant's smile." In short, the entire song is a fine one.

*"I cannot weep as once I wept."* The Poetry by — Bartholomew, Esq. the Music by Mrs. Henry Shelton. COVENTRY.

A ballad of no pretension, either as to melody or arrangement. It has not sufficient character to claim especial attention; and yet deserves not to be classed with the thousands that put forth no "mark or likelihood" of merit, or approach to original thought.

*The Mariner; the poetry by Mrs. Eliza Walker, the music by H. Burnett, (Student of the Royal Academy of Music.)* COVENTRY.

Mr. Burnett has given evidence of a worthy ambition in his song; and the melody is generally pleasing, and well selected. He has also striven, in his accompaniment, to avoid a common-place character: nevertheless, he has many sins in counterpoint to answer for—more than we could point out and explain. Let him submit his composition to Mr. Cipriani Potter's critical eye; and if that gentleman do not confirm the above opinion, we will consent to be mute for ever more.

*Three Original Waltzes for Two Performers on the Piano-forte; by George Eades Eachus.* HOLLOWAY.

A simple and pretty school-lesson for young performers, and quite good enough for ladies and gentlemen to dance to. We cannot say more; to say less would be unjust.

*Three Musical Sketches for the Piano-Forte; entitled "The Lake," "The Mill-Stream," and "The Fountain." Composed by William Sterndale Bennett.* COVENTRY.

The first of these descriptive sketches ("The Lake") is a graceful and sweet motivo, in which, as it proceeds, a very clever modulation occurs at P 3, from the key of E 4 sharps to G. The second ("The Mill-Stream") is highly characteristic, and masterly. If Mr. Bennett have a pupil who can accomplish this movement, he is to be congratulated; for it is a stubbornly difficult

capriccio, somewhat reminding us of Beethoven's bold and unrestrained manner of thinking. "The Fountain" too, will be a work of no common achievement, to be played as marked, "*Presto murmurando*." It is however worth the studying; for the subject is pretty, somewhat like that which forms the opening chorus to Weber's *Oberon*. The whole composition deserves the attention of an advanced player; and the last movement is original as well as delightful, which may be a recommendation in these days of mere difficulty without adequate reward: of horse labour, with husks and chaff for your pains.

### MISCELLANEOUS.

Madame Caradori has been honoured by her Majesty with permission to announce her morning concert under the royal patronage.

Mr. Planché is at work upon a new opera, independently of the one which Mr. Balfe has completed for Madame Malibran.

The expense of getting up 'Les Huguenots' amounted to the large sum of £145,000 francs, (above £6000) whilst 'Robert le Diable' cost only 80,000 fr.

Preparations are making at Strasburgh for a grand Musical Festival, which will be attended by eight hundred German performers and amateurs. The festival will conclude with a grand ball at the theatre, the pit of which can hold two thousand persons.

The celebrated German cantatrice, Madame Sabina Heinfetter, has just left Berlin for Paris, and it is said will visit London during the present season.—*Morning Chronicle*.

**EXETER HALL FESTIVAL.**—Three of Handel's Oratorios are to be performed entire: Solomon, Israel in Egypt, and the Messiah. \* \* Sir George Smart, we have occasion to know, has taken great pains in preparing the oratorio of Solomon. It has never been heard in England since Handel's own day, and presents various difficulties to its entire performance; one of which is, that the part of Solomon is written for a soprano voice.—*Spectator*.

Tamburini's benefit at the Italian Opera in Paris, which took place last Sunday week, yielded him 10,000 francs. Madame Malibran was présent, and delighted Mlle. Grisi, by proceeding from her box to the stage, and warmly complimenting her upon her singing and acting. Malibran, whose first marriage has been annulled in the French courts, has bestowed her hand upon the celebrated violin-player De Beriot, before the mayor of the second municipal district of Paris. Her heart had long been delivered over to the same quarter. She gave 1000 francs to be distributed among the poor. It is said, that besides her engagement in London, she has entered into one with the directors of the Scala Theatre, which will yield her 600,000fr. (£25,000!!) in three years.—*Morning Chronicle*.

**NATIONAL MUSIC.**—The most artificial melodies of modern times are perfectly congenial in character with the national music of the different countries of Europe. Examine a song of Rossini, the most florid of modern composers, and it will be found that its subject, or the strain that forms its ground-work, resembles entirely the popular airs of his country; and this is the case with the airs of Mozart and Weber. The resources of modern art have greatly enlarged the bounds of melody, and bestowed upon it many graces and embellishments—frequently too many; but its *substratum* is always found to consist of the most agreeable strains of popular music.—*Hogarth's Musical History*. A work comprising at once various reading, sound judgment, and good taste. It is the most popular work on the *history* of music, that has appeared in this country for many years.

The Italian Opera, at Paris, closed last Saturday evening, after a most brilliant season, with 'I Puritani,' which, although performed nineteen times this season, is still received with as much favour as on first representations. Mercadante's is the only novelty produced, and still encreases in favour on every repetition. The season, which commenced on the 1st of October, has been of extraordinary duration, having extended to exactly eighty-one nights. The operas performed were: Mozart's Don Giovanni, 2; Rossini's Barbiere di Siviglia, 5; La Semiramide, 4; La Cenerentola, 6; La Gazza Ladra, 6; Otello, 4; Bellini's I Puritani, 19; La Sonnambula, 5; Norma, 13; Il Pirata, 3; I Capuletti ed i Montecchi, 2; Donizetti's Marino Faliero, 3; Anna Bolena, 3; Marliano's Il Bravo, 1; and Mercadante's I Briganti, 5; total, 81 nights, in all of which Mlle. Grisi appeared. 'Gneco's La Prova' was performed four times as an afterpiece, on which nights only part of the first opera was represented. Sunday representations have been quite à la mode at Paris this winter, taking place almost once a fortnight. The new season commences in the 1st of next October, and with Rossini's new opera, at which he is toiling without cessation. Donizetti's new opera of 'Belisario,' and the revival of 'I Briganti,' give promises of an unprecedented brilliant season.—*Morning Post*.

**CAFFARELLI.**—Caffarelli was not only a very great singer, but he possessed a correspondingly noble mind, with a highly cultivated taste in Fine Art. The following anecdote is every way characteristic of high talent, devoid of envy. When Gizziello first appeared at Rome, he produced so great a sensation, that Caffarelli, then in the zenith of his reputation, set off to hear him. He entered the pit muffled up in a cloak, unknown to any one present. After Gizziello had sung his first solo, he shouted, at the top of his voice, "Bravo! bravissimo! Gizziello, è Caffarelli che ti lo dice,"—it is Caffarelli who tells you so; and instantly leaving the theatre, returned to Naples.

**FIRE IN THEATRES.**—As a matter of course, we feel a great interest in every thing that occurs in the theatrical, as well as the musical world. It appears that an alarm of fire took place in St. James's Theatre on Monday evening; which might have been attended with serious consequences, had not Mr. Forester promptly stepped forward, and assured the audience that it was merely owing to a fire which had been recently lit in one of the dressing-rooms. We have frequently experienced similar alarms, owing to a similar cause; and our object in noticing them, is, to draw the attention of managers to the subject, and strongly recommend them to issue the strictest orders, that no fires be kindled in any part of the theatre, *after the doors are opened*; for we need scarcely observe, that, when a chimney is damp, smoke will puff off any way, rather than by that "bricked out for it."

**THE SERENADE.**—Some years ago, three country amateurs were returning home from a friend's house, late at night, and they had to pass close to a gentleman's mansion. A *crotchet* came into their heads, that they would serenade the family; but being aware that there were several watch-dogs about the house, they deemed it prudent to take their station in a large oak-tree; and should any of the family make their appearance at the windows, they agreed to be *tacet* immediately. The instruments were, a flute, violin, and violoncello. Being snugly seated in their sylvan orchestra, they struck up Handel's *Water-piece*; presently, two or three windows were thrown open, and enquiries made, whether music had not been heard; and it was conjectured that some wandering minstrels were passing through the park. Time was given for the parties to return to bed; when the strain was renewed, *fortissimo*. Up went the windows, and the master of the mansion cried out in *altissimo*, "Ring the alarum bell,—let the dogs loose,—arm yourselves; while we are lured on this side of the house, thieves are, doubtless, breaking in on the other!" The serenaders did not calculate on this *transition*, so they thought the best thing they could do was to be off *prestissimo*. They heard the bolts

and bars removed, and the dogs howling; and presently, several of the inmates made their *entré*; when the gentleman who held the bass-viol, became dreadfully frightened, and, letting go his hold, down went his instrument, with a thundering noise; which alarmed the domestics so much, that they beat a retreat simultaneously. This gave the equally alarmed minstrels an opportunity of scampering off across a river, ere they could get through Handel's *water-piece*. The terrified servants described the fall of the bass, each according to his "seeing with his own eyes, and hearing with his own ears." One likened it to a bull with eyes of fire; another, to an evil-spirit with a voice like thunder; a third, to no less a personage than Satan himself; and, the next day, the wonderful occurrence spread far and wide, "gathering as it fled"—and from that hour to this, no one will venture after nightfall near the haunted oak.

**MELODISTS' CLUB.**—This society was established in 1825, for the encouragement of melody and ballad composition: in furtherance of which, it has given several prizes for the best approved of songs and duets, and intends to do the same this year. Of all the musical clubs in London, the Melodists' is the most entertaining and lively; for classical glees are well sung, besides songs and duets; and instrumental performers of the first eminence are regularly invited; so that the members and visitors enjoy a musical treat of a very superior order, independently of an excellent dinner, and a "bumper of sparkling wine" afterwards. Mr. Braham was one of the founders of this club, and he composed the popular song of "The King, God bless him," expressly for it; which he always sings, when present, after his majesty's health is given. At the meeting on the 31st of March, a new Glee by Bishop, in honour of the Duke of Sussex, patron of the club, was sung and rapturously encored. Mr. T. Cooke is Director of the Music, and Mr. Parry the Honorary Secretary, and the professional members consist of Messrs. Braham, Bellamy, Blewitt, Bennett, Bedford, T. Cooke, Clifton, Fitzwilliam, Goulden, C. Horn, Hawes, J. T. Harris, Hawkins, Horncastle, Hobbs, King, Parry, Parry jun., Sinclair, Sir George Smart, E. Taylor, Chas. Taylor, Terrail, and Wilson. The club meets the last Thursday in January, February, March, April, May, and June, at the Freemasons' Tavern. Lord Saltoun and Lord Burghersh (Vice-presidents) frequently dine with the club; and they gave two prizes for the best vocal duets, in 1834 and 1835, which were awarded to Mr. J. King and Mr. T. Cooke.

#### CATCH.

When Chloe, influenced by the Spring,  
The rattle of her tongue lets play,  
Watch, man, your heart, most if she sing,  
Lest that she steal your watch-ed heart away;  
For if she do, 't will little ease your grief  
To cry with might and main, "Stop thief! stop thief!"

---

#### Operas, Concerts &c. for the ensuing Week.

SATURDAY....Opera.

MONDAY ....Philharmonic Fourth Concert.

WEDNESDAY...Lanza's Second Morning, Wornum's Rooms.

THURSDAY....Opera Subscription Night. Exeter Hall, First Rehearsal, Evening.

FRIDAY .....Exeter Hall, First Performance. Royal Academy, Third Concert, Morning,  
Hanover Square.

## WEEKLY LIST OF NEW MUSIC.

## PIANO-FORTE.

- AULAGNIER'S Itinéraire du Pianiste, 6 Nos. .... CRAMER & Co.  
 Beethoven's Sinf. Pastorale Duet, Czerny ..... COCKS  
 Burgmüller's Les plaisirs du bel âge ..... DITTO  
 Beatrice, Airs from, Duets and Fl. ad lib., Calcott ..... LONSDALE  
 Bennett's (W. S.) Three Musical Sketches: the Lake, the Mill-stream, and the Fountain .... COVENTRY  
 Czerny's Beauties of the Opera, Book 19 ..... COCKS  
 Companion to the Pianist's Instruct. Bk. 2, A. C. Whitcombe PAINE  
 Carnaby's (Dr.) Anglo-Spanish March ..... Z. T. PURDAY  
 Herz's (J.) O when do I wish, R. DEAN  
 — Duke of Darmstadt's waltz DITTO  
 — Michel et Christine, Rond. DITTO  
 — (H.) Variations on Lieber Augustin ..... METZLER  
 Harris' (G.F.) Rondo from Norma MONRO  
 Hummel's Notturmo Duet ..... METZLER  
 Lemoine's Impromptu from Mathilde de Chabran ..... COCKS  
 — Alpine March, Duet D'ALMAINE  
 — English Air, Duet ..... DITTO  
 — Quadrilles from Zampa, Duets, Set 1, 2 ..... METZLER  
 Ov. Mayer's Adelaide, Duet, André ..... Z. T. PURDAY  
 — Austerlitz, Duet, Holmes ..... DITTO  
 Puritani, Airs from, Book 3, Calcott ..... CRAMER & Co.  
 Rawlings' Vadási via, Introd. and Rondo ..... Z. T. PURDAY  
 Rimbault's 13 Favourite Melodies DITTO  
 Strauss' Wiener Carnival Walzer ..... WHEATSTONE  
 — Les Souvenirs Waltzes ..... DITTO  
 Thalberg's Divertissement, Les Soirées Musicales ..... D'ALMAINE  
 — Premiers Caprices, Op. 15 ..... DITTO  
 Valentine's Lass of Richmond Hill, Rondo ..... MONRO  
 Weber's Vars. on "Einladung zum Tanz" ..... JOHANNING  
 Weippert's Echos of the Opera Quadrilles ..... Z. T. PURDAY
- SONGS, &c.  
 Bells of Meriden, Amateur ..... Z. T. PURDAY  
 Deserted Home, Miss Smith ..... DEAN  
 Exile's Lament, Amateur ..... Z. T. PURDAY  
 Far o'er the rolling sea, Duet, Hullah ..... DEAN  
 Happy, they, Glee, Battye ..... Z. T. PURDAY  
 Hear me, dearest; Eavestaff ..... EAVESTAFF  
 I'll sing my care away, Amateur ..... Z. T. PURDAY  
 I bring to thee a faded flower, Bellini ..... PAINE  
 Love, love, love, A. Lee ..... EAVESTAFF  
 Little inconstant fluttering thing, E. Taylor, Weber ..... PAINE  
 My gentle child, Mrs. Hemans, Roche ..... DEAN

- Meet me at eve, Roche ..... DEAN  
 Never mind the rain, love. Duet. Dr. J. Smith ..... DITTO  
 Once more good night. L. Sheridan ..... DITTO  
 Oh! no, I must not tell, Allen ..... ALDRIDGE  
 On dark Vincennes. Death of Duke d'Enghien. Thompson CRAMER  
 The world's my home. Mrs. Skelton ..... D'ALMAINE  
 The Patron of Science and Song. Tribute to H.R.H. the Duke of Sussex. Bishop ..... DITTO  
 The Knight of France. Godbé Z.T. PURDAY  
 The India-rubber Cloak. Comic. Labern ..... EAVESTAFF  
 The broken heart. Allen ..... ALDRIDGE  
 Thou art not now. Duet ..... DITTO  
 They tell me thou art the favoured Guest. Balfé ..... CRAMER  
 We hail the young rose. Glee in honour of the Princess Victoria. Bishop ..... D'ALMAINE  
 When we two parted. Allen ..... ALDRIDGE

## GUITAR.

- Brunswick & Darmstadt Waltzes JOHANNING  
 Grosheim's "The Mysterious maid." Vocal, with P.-F. or Guitar. Derwort ..... GREEN  
 Himmel's "Sweet spirit of bliss." Vocal, with P.-F. or Guitar. Derwort ..... DITTO  
 Melody d'Alquen, en Valse ..... JOHANNING  
 Reicha's The blue tint. Vocal, with P.-F. or Guit. Derwort ..... GREEN  
 Russian Melody, en Valse ..... JOHANNING  
 Soudaine's 12 Exercices, et 6 motifs variés ..... GREEN  
 Strauss' Galop ..... JOHANNING  
 Swiss Melody ..... DITTO  
 Trésor des Guitaristes ..... DITTO  
 Weigl's "The sky that now lowers." Vocal, with P.-F. or Guit. Derwort ..... GREEN

## FOREIGN.

- La Luna. Preghiera. Puritani. Bellini ..... CRAMER  
 Piangere le Ciglia. Puritani. Bellini DITTO

## MISCELLANEOUS.

- Lindsay's 2nd Fantasia. Fl. and P.-F. .... CRAMER  
 Labarre's Duo for Harp and P.-F. from La Révolte au Sérail ..... LONSDALE  
 Ov. Così fan tutte. Duet. P.-F. and Fl. Viol. and Violc. Watts CRAMER  
 Strauss' Valses Charmants for Violin and Piano-forte ..... COCKS  
 Spohr's Notturmo. Op. 34. Flute and Piano-forte, Ernst ..... DITTO

## SACRED.

- Crotch's (Dr.) Psalm Tunes ..... MILLS  
 Warren's Sel. Psalm Tunes for the Concertina or Symphonion WHEATSTONE

BY  
HIS MAJESTY'S



ROYAL LETTERS  
PATENT.

## MESSRS. DAY & MYERS,

PATENTEES OF THE

**ÆOLOPHON, GRAND DOUBLE ÆOLOPHON, AND  
ÆOLOPHON PEDALS,**

**I**NVITE the attention of the Public to the merits of these Instruments, the capabilities of which have excited the admiration of some of the most eminent Musical Men.

The **ÆOLOPHON** and **GRAND DOUBLE ÆOLOPHON** are played upon by keys similar to those of the Organ and Pianoforte; and are made in a variety of shapes, so as to suit either the Drawing Room, the Concert Room, or a Place of Worship; whilst the beautiful quality of their tones, delicate and soft, or surprisingly powerful at the will of the performer, together with the rapidity of their articulation, render them capable of giving expression to the *greater part* of music published for the Pianoforte, and *all* intended for the Organ.

The **ÆOLOPHON PEDALS** are effective substitutes for Organ Pedal Pipes, with an immense saving in room and expense, and will be found worthy of the notice of all persons interested either in the construction or use of Organs.

The visits of the Public will be welcomed at all times, but to afford a good opportunity for judging of the capabilities of these Instruments, a selection of music from the works of Mozart, Beethoven, and other celebrated composers is performed *daily* at the Manufactory, by an eminent professional gentleman. This performance commences *every day* at Twelve, and terminates at One o'Clock. Admission to the Performance One Shilling, which is returned to purchasers of music.

SERAPHRINES of a superior Construction are also Manufactured by MESSRS. DAY AND MYERS, 37, POULTREY, LONDON.

Just published, by J. J. EWER and Co., Bow Church Yard.

**THE WALTZ BIJOU**, a Collection of entirely new Waltzes, Gallopades, &c. composed for the Pianoforte, by Moritz Strauss. Price 2s. 6d.

**THE ORPHEUS**, a Collection of Glees, by the best German Composers, as Weber, Spohr, Kreutzer, Call, Werner, Blum, and others, with English words. Book 1, containing Six Glees, price 5s.; Book 2 is in course of publication.

**BELLINI'S STRANIERA, NORMA, and I MONTECCHI E CAPULETTI**; the Operas complete, arranged for the Pianoforte Solo. Price 5s. each.

### NEW PIANO-FORTE WORKS BY J. MOSCHELES.

**SOUVENIR** des Concerts de Londres, a Fantasia, introducing popular Airs, 4s.—“Or che in cielo,” the admired Barcarola sung by Mr. Ivanoff, as a Fantasia, with Variations, 3s.—“Ouvrez, Ouvrez,” the favorite Bolero sung by Madame Stockhausen, as a Rondo, 3s.—Operatic Reminiscences, a Fantasia, introducing the most admired airs from ‘Norma,’ 4s.—The Overture to the ‘Calm and the Prosperous Voyage,’ composed by Mendelssohn, arranged as a Duet for the Piano-forte, 6s.—Homage à Haendel, a Grand Duet, ditto, 7s.—All the vocal music in Donizetti’s admired new Opera, ‘La Lucia di Lammermoor.’

MORI and LAVENU’S New Musical Subscription Library, 28, New Bond-street.

### JUST PUBLISHED.

**BEETHOVEN’S CONCERTO**, Op. 19, arranged pour le Piano-Forte. A quatre mains, 7s. 6d.

**CIPRIANI POTTER**.—Symphony in G minor, composed expressly for the Philharmonic Society, and performed at their Concerts. Arranged for Flute, two Violins, two Tenors, Violoncello, and Double Bass, by the Author, 12s. The above arranged as a Duet for the Piano-Forte, dedicated to his friend, W. P. Beale. 8s.

**MOZART’S WORKS**.—In the press, and shortly will be published, a new and correct Edition of the Piano-Forte Works (with and without Accompaniments) of this celebrated Composer, edited by Cipriani Potter.

**W. S. BENNETT**.—Three Musical Sketches for the Piano-Forte: the Lake, the Mill-stream, and the Fountain, 3s.

Coventry & Hollier, 71, Dean-street, Soho.

### NEW MUSIC, BY DOS SANTOS.

**ORIGINAL QUADRILLES**, as Duets for the Piano-Forte, each..... 4 0  
Les Souvenirs du Mont, 10th set (Harp accompt. to ditto, 1s.).—Le Jour de la Noce, 9th set.—Les Aimables, 8th set.—Les Compaisantes, 7th set.—Les Danseuses, 6th set.—Les Etoiles, 5th set.—Les Papillons, 4th set.—Les Fleurs, 3rd set.—Les deux Sœurs, 1st set.—Grand Duo on a German Air, 6s.

**FOR ONE PERFORMER**.—All the above Quadrilles.—La belle Madeirienne, Vars. on a favourite waltz, 4s. 6d.—Les Zéphirs, two brilliant Rondinos, ca. 4s.—Brilliant March in E.

PAINE & HOPKINS, 69, Cornhill.



**MUSIC.**—In R. COCKS & CO.'S New CATALOGUE of FOREIGN MUSIC will be found a splendid and an almost endless variety of modern publications for all Instruments. So unspeakably rich is this Catalogue, that every lover of Classical Music should hasten and procure a copy, as it may be had, gratis, on application at the Warehouses of the Firm, 20, Princes-street, Hanover-square, London; or by letter, post paid, in which case a copy will be forwarded to any part of the globe.

**MUSIC MADE EASY.**—Catechisms in cloth boards, by *Hamilton*, viz. Harmony and Thorough Bass, 3rd edit. 2s.—Key to ditto, 1s. 6d.—Counterpoint, Melody, and Composition, 2s.—Double Counterpoint and Fugue, 2s.—Art of playing from Score, and writing for an Orchestra, 2s.—Vocalist's Practical, 2s.—Violin ditto, 2nd edit. 1s.—Organ ditto, 2s.—New theoretical and practical Musical Grammar, adapted to the present state of the science, 4s.—Dictionary of 1000 Musical terms, 1s.—Art of Tuning Piano-Fortes, 1s.—New Tutor for Piano-Forte. 3s.—Kalkbrenner's New Instruction Book, translated by Forde, 8s. By *Clarke*, New Instruction Book for the Piano-Forte, 2nd edit. 6s.—Catechism for ditto, 2nd edit. 1s. By *James*, Flutist's and Guitarist's Catechism, ea. 1s.—By *Forde*, Essay on the Key in Music, 3s.—Principles of Singing, 2s.—Art of Singing at sight. 2s.—*Albrechtsberger's* complete theoretical Works, translated by A. Merrick, Esq. 2 vols. 8vo. 2l. 2s.

London: R. COCKS & CO. 20, Princes-st. Hanover-square; also Simpkin, Marshall, & Co. Stationers'-court; and may be had of all Musicsellers and Booksellers in the kingdom. New Catalogues, gratis.

#### ZAMPA, THE CORSAIR, OR MARBLE BRIDE.

**JUST PUBLISHED**, the whole of the Vocal Music of this opera, now performing with great success at both the National Theatres. *Nightly encores*—Sung by *Miss Romer*, 'Tis really very strange, 2s.—Formen when wooing, 1s. 6d.—Sung by *Miss Turpin*, Alicia was a flower, 2s.—Myrtle and Rose, 1s. 6d.—Ere love for me had lighted, 2s.—Sung by *Mr. Collins*, Would I steal a heart away, 3s.—Let the sea on its foaming crest, 2s.—Let us give to mirth and pleasure, 1s. 6d. &c., and all the Choruses excellently adapted for Glee parties, at 1s. 6d. to 2s. 6d.

*To Amateurs of Classical Piano-forte Music.* Just published, the Beauties of the greatest Authors, viz. Beethoven, Weber, Mozart, Czerny, Hummel, Field, &c.; each Composer's in one elegant volume, with Portrait and Life, at the moderate Prices of from 8s. to 12s. This selection comprises only those works, which in Germany are considered the master-pieces.

JOHANNING & Co. 122, Great Portland-street.

**THE COMMEMORATION OF SIR THOMAS GRESHAM**, will take place by permission of the Right Honorable the LORD MAYOR, at the MANSION HOUSE, on Saturday, May 14th, at One o'Clock. Tickets will be issued by Smith, Elder, and Co. 65, Cornhill; and J. A. Novello, 69, Dean-street, Soho.

**ORGANS.**—Parties who are interested in the erection of Organs in churches, chapels, or music rooms, will derive material advantage by confiding their orders to J. A. NOVELLO. The advantage he proposes will consist in the instruments being constructed by the most experienced builders, from the plan, and under the superintendence of his father, MR. VINCENT NOVELLO, and without any extra charge above the manufacturers' price.

J. A. N. refers to those organs that have been built subject to the above arrangement; among others to the grandest instrument in the world—the new organ in the Town Hall, Birmingham.

#### JACOB'S NATIONAL PSALMODY, AND OTHER MUSICAL WORKS.

**NATIONAL PSALMODY**: a course of Tunes, with appropriate Symphonies, set to a course of Psalms, selected from the New Version, by the Rev. J. T. Barrett, D.D. for the Services of the united Church of England and Ireland, applicable to the proper Lessons, Epistles, and Gospels; the music harmonized, arranged, and adapted, by Benjamin Jacob. To which are added CHANTS for the *Te Deum*, *Jubilate*, and other parts of the Morning and Evening Prayer, with the words at length. Price, in boards, 21s.

**CHANTS FOR THE TE DEUM AND JUBILATE**, and other parts of the Morning and Evening Prayer, with the words at length: single from the above. Price 5s.

**PLAIN PSALM TUNES**, selected for, and engraved in 12mo. size, to bind with the Rev. J. Barrett's New Version of the Psalms. Price 3s.

**VOLUNTARIES**, a selection of Classical Compositions, from the Works of Handel, Haydn, Mozart, Beethoven, &c. arranged for the Organ or Pianoforte, by Benjamin Jacob. In 3 Books, each 8s.

**"THE HEAVENS ARE TELLING,"** from the Creation; arranged for the Organ, by Benjamin Jacob. Price 2s. 6d.

**"SING THE LORD,"** and **"THE LORD IS GREAT,"** from the Creation; arranged for the Organ, by Benjamin Jacob. Price 2s.

London: J. Alfred Novello, Music Seller (by appointment) to her Majesty, 69, Dean-street, Soho; and sold by J. Cochran, 108, Strand; Rivington, St. Paul's Churchyard; Westley and Davis, Stationers'-court; Rodd, Great Newport-street; and all Book and Music Sellers in Town and Country.

LONDON: published for the Proprietors, every Friday afternoon, at five o'clock, by J. ALFRED NOVELLO, 69, Dean-street, Soho. Sold also at 63, Paternoster-row; by Mann, Cornhill; and Onwhyn, Catherine-st. Strand.